

WITH
UNITED
ARTISTS

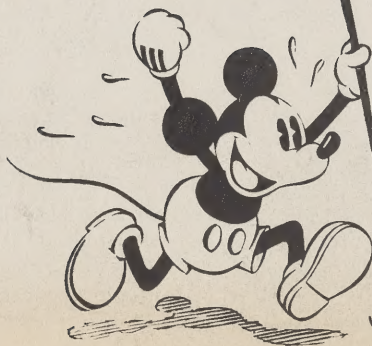


AROUND THE WORLD

UNITED ARTISTS
wishes you a
**HAPPY
NEW YEAR**

Mary Pickford
Douglas Fairbanks
Walt Disney
Jesse L. Lasky
Edward Small
H.G. Wells
Marle Olson
Pauline Goddard
Fredric March
Robert Donat
Mina Mautini
Bugs Houtman
Dolores Costello

Charlie Chaplin
Samuel Goldwyn
Alexander Rose
David O. Selznick
Harry S. Post
Eddie Cantor
Miriam Hopkins
Chub L. Loughton
Joe M. Crea
Francis Lederer
Freddie Bartholomew
Ethel Merman



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A SALUTE TO 1936!

Much more than custom prompts me to address at this time the members of our Foreign Legion.

Experience teaches us that into the life of every organization there comes a peak year in which its natural ability, resources and manpower are keyed to a perfect pitch.

Ambition surges through its system. The outlook is bright with promise. And it starts out to scale the heights and succeeds in putting all past performances in the shade.

We, in United Artists, firmly believe that 1936 will be such a year for our company - that the coming months will usher in a new and shining era of prosperity.

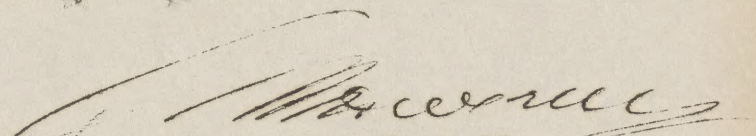
We are fortified in this faith by the knowledge that never in its history has U.A. had such a great lineup of producers - Chaplin, Goldwyn, Pickford-Lasky, Selznick International, Korda, Reliance, Douglas Fairbanks, Jr. and Walt Disney.

Never in the seventeen years of its existence has U.A. started off the new year with so many guaranteed international hits - The Ghost Goes West - Strike Me Pink - Modern Times - Things to Come - Little Lord Fauntleroy - The Amateur Gentleman and One Rainy Afternoon.

The comforting thought, that the Foreign Legion can be depended upon to deliver regardless of what obstacles stand in its way, gives our producers the courage to initiate policies of expansion and development, and to invest millions and millions of dollars in such pictures, to the end that United Artists may continue to maintain its leadership in the industry.

The extraordinary character of our far-flung organization, the spirit of loyalty and cooperation and courage which has enabled it to go forward in good times and bad is a tribute to the men and women who make up the manpower of United Artists around the world.

Let me extend to each of you my appreciation for the year that has passed, and my best wishes for this New Year of 1936!


Arthur W. Kelly
Vice-President

FILM HONORS FROM WORLD OVER

PROVE U. A. LED 1935 PARADE

United Artists entered 1936 secure in the knowledge that 1935 had been a year of substantial achievement. In their summaries of the past year's screen fare, a majority of motion picture critics, trade paper publications and various film groups throughout the world awarded many of the honors to the producers, personalities and pictures associated with our company. Here are some of the highspots:

As detailed on another page in this issue, David O. Selznick stands out as the best producer of the past twelve months. To be sure, the films he made were released through another company, but it should be a source of satisfaction to all of us that he is now under the U.A. banner.

Variety, based on a world-wide survey, nominates Eddie Cantor as the biggest male box office draw in foreign countries.

The results of Film Daily's nationwide poll, in which 451 critics participated, showed "Les Miserables" had won a place among the "ten best," and that U.A. had ten releases listed on the supplementary Honor Roll - more than any other company. These ten are: "The Dark Angel" - "The Scarlet Pimpernel" - "Escape Me Never" - "Cardinal Richelieu" - "Clive of India" - "Barbary Coast" - "Call of the Wild" - "The Wedding Night" - "The Mighty Barnum" - and "Sanders of the River."

The National Board of Review included three U.A. pictures in its winning group of "ten best" - "Les Miserables" - "Thunder in the East" - "Who Killed Cock Robin?" The Disney film was the only short subject to win a place in the list.

Liberty Magazine not only named "Escape Me Never" in its list of "ten best" but made the following additional comment: "The best cartoons of the year were turned out by Walt Disney and his staff, nothing quite matching the lilting inanities of the Silly Symphonies and the antics of Mickey Mouse who in 1935 got himself all dressed up in color."

In London, the annual gold medal presented by the Institute of Amateur Cinematographers for the most significant film of 1935 was awarded to Alexander Korda's production, "Sanders of the River." This gold medal award, comparable to that of Hollywood's Academy of Motion Picture Arts and Sciences, is the most coveted trophy of England.

United Artists also achieved a high position in the list of awards made at the International Film Exposition recently held at Brussels, Belgium. Special prizes and gold medals went to "Escape Me Never," "Sanders of the River," "Clive of India," "Call of the Wild," "The Band Concert" and "Who Killed Cock Robin?"

It is safe to assume from the above that the industry will have to "Make Way For U.A." in 1936!

"MODERN TIMES" OPENS AT RIVOLI FEB. 5

FILM COMPLETED AT COST OF \$2,000,000

"Modern Times," Charlie Chaplin's first film in nearly five years, will have its world premiere in New York on the evening of Feb. 5. Arrangements have been completed for a gala, reserved-seat opening to be followed thereafter by popular-priced showings. The debut of "Modern Times" will be one of the major events in New York theatrical history. It will be attended by figures of local, national and international note, and by the foremost representatives of stage, screen, society, art and radio.

Reservations of seats, scaled at \$5.50 in the orchestra and \$2.20 in the balcony, reveal an unusual geographical distribution of interest in the event. Requests for tickets have come from 9 states and 4 foreign countries.

There will be a theatre party from Canada and one from Mexico City. There is also a small party now on the Atlantic from England, and an individual who is coming from Venezuela who cabled for tickets for the opening. There will be a large contingent from California consisting of the leading figures in motion pictures. States near New York will be represented by a number of Chaplin enthusiasts. But reservations have also been made by individuals in Texas, Kentucky, Illinois, New Jersey, Connecticut, Pennsylvania, Delaware and Maryland.

The initial foreign engagement is scheduled for the Tivoli Theatre, London, where it will open February 11. In South America, the picture will very likely have its first showing at the La Opera Theatre, Buenos Aires.

Two million dollars have gone into the making of "Modern Times," which was two years in production, with half that time taken for a complete preparation of the script. Shooting from a prepared script is an innovation with Chaplin, and is responsible for the fact that only ten months were required for the actual camera work instead of the usual eighteen months to two years.

Among the elaborate settings used in the film are a factory complete with machinery, a cafe seating hundreds, three separate streets for outdoor scenes, a jail correct from the warden's office to the mess hall and the long tiers of cells, a shack and a hospital.

Of particular interest is the fact that the first sequence in a Charlie Chaplin film to be shot directly in sound will be seen and heard in "Modern Times." It is in this scene that Chaplin performs a pantomime of the old French song, "Titina," and comes closest to letting his voice be heard from the screen. The remainder of the film, in accordance with the famous comedian's tradition, has been photographed as a silent, with synchronized sound and musical effects added later.

The film serves to introduce Paulette Goddard, the star's newest discovery, in the leading feminine role. In the supporting cast are Henry Bergman, Chester Conklin, Stanley Sandford, Hank Mann, Louis Natheux and Allen Garcia, most of whom have been associated with Charlie Chaplin since his earliest days as a screen star.

LONDON TIEUPS ON "MODERN TIMES"

PLANNED BY H.O. PUBLICITY DEPT.

International tieups planned in New York are included in the campaign for the London run of the Charlie Chaplin production, "Modern Times," which opens there at the Tivoli Theatre on February 11.

First of these stunts arranged by the Home Office foreign publicity department, was the preparation of a specially designed film-shipping case, eighteen inches high, painted completely white with black lettering announcing that the first print of "Modern Times" for the Tivoli Theatre was inside. The announcement was signed by Charlie Chaplin.

At the invitation of Arthur W. Kelly, vice-president in charge of sales, New York correspondents of Reuters, London Daily Mail, London Daily Telegraph, London Daily Express and London Era were present at the U.A. offices when the print arrived, and each newsman signed his name underneath that of Chaplin. Photos of the signers were sent to each of the London newspapers represented, and these will be published a few days before the opening.

The shipping-case was labelled for special handling by the British Associated Railways, whose New York representative, Mr. J.P. Gibbon, was present at the ceremonies. By an arrangement with the London office the B.A.R. will print and display co-op posters in which photos of Chaplin and plugs for "Modern Times" will be given prominence.

By an arrangement with Western Union planned here and in London, a gigantic blow-up was made of a congratulatory cablegram sent by Chaplin from Hollywood to A.W. Jarratt, London film circuit executive who booked the picture. This blow-up will be carried through the streets of London by a group of smartly uniformed messenger boys and will be set up as a display piece in the Tivoli lobby, together with the photos and clippings covering the special shipment of the first print of "Modern Times."

LOS ANGELES MUSEUM ACCEPTS

SCULPTURED CHAPLIN FIGURE

The life-size figure of Charlie Chaplin modelled by Katherine Stubergh, well-known sculptress, has been accepted by the Los Angeles Museum in California. The figure was made during the production of "Modern Times." The Los Angeles Museum has for some time been in possession of the first complete costume worn by Chaplin on the screen -- baggy pants, tight coat, derby hat, oversized shoes, and cane. It was for the purpose of representing the famous comedian in his universally-known costume that Miss Stubergh was commissioned to make the figure.

"GHOST GOES WEST" HAILED AS

SENSATION ON TWO CONTINENTS

London climaxed the old year and New York ushered in the new with one of the international film hits of the 1935-36 season, when "The Ghost Goes West" made a sensational debut at the Leicester Square Theatre on December 17 before a brilliant cosmopolitan audience that included Her Majesty Queen Mary and the Duchess of Kent; and repeated its London triumph a few weeks later on Broadway with its initial American showing at the Rivoli Theatre, January 10, which was attended by the director, Rene Clair.

In London, the widely publicized news that the world premiere of this Alexander Korda production would be in the nature of a Royal Performance; that the entire proceeds would be donated to the Papworth Village Settlement, one of Queen Mary's pet charities; plus the significant fact that it was Rene Clair's first production in English - all combined to attract a distinguished group of first-nighters, who willingly paid as high as fifty dollars a ticket for the privilege of being present. The terrific reception they accorded the film proved they considered the money well spent. The event was fully covered by the world press which flashed complete details to the four corners of the earth. Cabled reports appeared in the New York papers the following morning, stimulating advance interest in the picture's forthcoming American debut.

In New York, the opening at the Rivoli was preceded by a cocktail reception at the Waldorf-Astoria Hotel for Rene Clair, who had arrived the day before from London on his first visit to the United States. More than a hundred newspaper men and women, representing the local press and foreign publications, were present, and later in the evening attended the showing of the film.

Both the London and New York critics endorsed the public's overwhelming approval of the production, giving it the highest rating of "four stars" and lavishing on it their choicest superlatives. Such phrases as "A triumph for all concerned," "Reaches a new mark in screaming comedy," "Korda's best since Henry VIII" and "One of the season's funniest pictures" studded every review.

As was to be expected, the cumulative force of the premiere ballyhoo and the critics' hullabaloo was like a hypodermic injection, shooting box office receipts sky-high. At the Leicester Square, the picture is now in its sixth tremendous week and still going strong! At the Rivoli, the film broke the attendance record established by "Les Miserables" about a year ago, and finally wound up with four smashing weeks - to make way for the Chaplin film.

"The Ghost Goes West" deserves its "four-star" accolade, because it is a salesman's picture, a showman's picture, a critic's picture and above all, an audience picture!

HOLLYWOOD REPORTER CALLS KORDA

"ONE OF THREE GREAT PRODUCERS"

The Hollywood Reporter, one of the outstanding national film trade-papers in America, in a front-page editorial in its January 22 issue, lauded Alexander Korda and his newest filmmasterpiece, "The Ghost Goes West" as follows:

"Alex Korda has put over another swell piece of entertainment with The Ghost Goes West, a yarn with a lot of originality, plenty of punch and great audience values. Indications are that this latest London Films Production will do a heavy American gross, thereby shooting Korda and his company up a few additional pegs in their effort to create picture entertainment for the whole world.

"Korda gives a picture the same flavor as Hollywood's best producers. He spends a lot of money on his pictures - has to, to meet Hollywood's competition. In doing so he generally turns out a picture that competes strongly right here in America, with the best of Hollywood's product, at the same time having the advantage of commanding the greatest returns in England and Europe. He is truly one of the three great producers of the picture universe."

NOTED RADIO COMMENTATOR PAYS

REMARKABLE TRIBUTE TO CHAPLIN

Alexander Woollcott, one of America's top radio commentators, recently broadcast from coast-to-coast a most remarkable tribute to Charlie Chaplin in "Modern Times." Mr. Woollcott said in part:

"Now I know how I'm going to spend February. I'm going every day to see Charlie Chaplin in 'Modern Times' and several days in March too, and I've no doubt in the world that a year from now, if able to walk (and two years from now) I'll be chasing it up side streets in far corners of the earth. For it is, I think, far and away the best job he's ever done."

Mr. Woollcott, on his recent trip to Hollywood, was one of the very privileged few to see "Modern Times," and this great tribute to Mr. Chaplin's genius was passed on by him to a vast audience of millions of radio listeners.

"THE AMATEUR GENTLEMAN" SCORES

TRIUMPH AT GALA LONDON OPENING

Across the Atlantic comes word that another hit picture is on its way to United Artists! It's "The Amateur Gentleman," co-starring Douglas Fairbanks, Jr. and Elissa Landi, which made an impressive debut before a notable first-night London audience on Jan. 20th. So outstanding in entertainment value and production technique is this initial effort of the recently organized Criterion Films that the New York Times carried a cabled story from its British correspondent, the gist of which is summed up in the following paragraphs:

"Fairbanks, Jr. Wins as Films Producer - Follows Father's Footsteps as a Swashbuckler in 'The Amateur Gentleman.'

"Douglas Fairbanks, Jr. revealed himself a true son of his father in a swashbuckling film, 'The Amateur Gentleman,' which had a charity premiere at the London Pavilion. The picture has been adapted by Clemence Dane from the romantic novel of the same name by Jeffery Farnol. The London Times reviewer observes: 'For once that ominous phrase, freely adapted, does not mean that whatever virtue existed in print has filtered away through the lenses of the camera,' adding that director Thornton Freeland grasped the importance of the action, and from the first moment to the last put action continuously to the fore."

This bears out the statement made by young Fairbanks in his letter to Mr. Kelly while the picture was still in the making. He wrote: "It is the type of adventure story which never stops moving and is similar in mood to the ones my father made. We have tried to bring back the spirit of romance and dash to pictures, with which I hope you, in your department, will agree is essential."

A comprehensive campaign is now in preparation at the Home Office to put over the American premiere of "The Amateur Gentleman," which will take place shortly after Doug, Jr. arrives with a print of the film. He sailed on the Majestic from London, January 29th.

FAIRBANKS, SR. TO MAKE "MARCO POLO"

Douglas Fairbanks, Sr. who returned to Hollywood from Europe early in January, has started active preparations for the production of a film based on the life and adventures of Marco Polo. Although the major portion of the picture will be made at the United Artists studios, a number of scenes will be filmed against the actual locales of the Marco Polo chronicles in Italy and China. Fairbanks is still undecided as to whether he will appear in the picture himself. He states that an announcement of his decision, as well as further details of screen play, cast and director will be made shortly.

U.A. DOMINATES LONDON SCREENS

WITH PARADE OF HIT PRODUCTIONS

London - theatrical center of Great Britain and show capital of Europe - continues, week in and week out, to be dominated by United Artists productions. Recent releases besides "The Ghost Goes West" (which is covered on another page in this issue) include:

MOSCOW NIGHTS - A fresh Alexander Korda success, directed by Anthony Asquith, with Harry Baur, Laurence Olivier and Penelope Dudley-Ward in the leading roles. Opened at the Leicester Square Theatre, Nov. 8 and was immediately tagged by press and public as a box office natural in the world market. Merits of the film, which will be released in America shortly, were summed up by Variety as follows: "A good picture is one that makes money. A super is one that not only makes money but gets favorable notices for its artistry. Moscow Nights is both. Can be classed as a stellar feature for any picture house."

ARMS AND THE GIRL - Smart showmanship on the part of Murray Silverstone, U.A.'s managing director, in retitling this picture, which we called "Red Salute." The new name, better descriptive of the comedy story, proved a decided asset to the box office of the London Pavilion Theatre, where it opened Nov. 11.

DARK ANGEL - The same Goldwynner over there that it was over here! Played seven solid weeks of smash business at the Leicester Square Theatre.

BARBARY COAST - Another Goldwyn triumph which packed them in at the London Pavilion Theatre for four record-breaking weeks. The Prince of Wales (now King Edward VIII) was one of the thousands that enjoyed it!

THE MELODY LINGERS ON - Heart-throbbing drama, garnished with popular operatic selections - a tasty Reliance dish that furnished the patrons of the London Pavilion Theatre with some swell screen fare.

SPLENDOR - The third Goldwyn hit in a row! Duplicated the success at the London Pavilion Theatre, where it opened Dec. 30, that it enjoyed in New York at the Rivoli Theatre, when it played there beginning Nov. 22.

WALPOLE CONTRIBUTES TO DICKENS

Hugh Walpole, who wrote the screen play of "Little Lord Fauntleroy," has been selected to contribute a chapter on Mr. Pickwick to a forthcoming symposium on Charles Dickens's most famous characters. It is to be contained in a new book, soon to be distributed in England as part of the worldwide celebration of the anniversary of the famous novelist's birth.

KORDA'S GREAT STUDIOS WILL
SURPASS HOLLYWOOD'S FINEST

The world's finest motion picture studios which Alexander Korda is having built at Denham, not far from London, as the permanent home of London Films are nearing completion. The premises are expected to be ready for occupancy early in March.

Jack Okey, one of Hollywood's foremost authorities on studio construction, has been at work on the project for the past eight months, enlisting his own experience and that of the American film capital toward the creation of the world's most complete and most highly adaptable film-making establishment. Okey has built some of America's leading motion picture studios, among them those of Paramount and Warner Brothers.

Korda's studio at Denham will not only be the most modern in the world and the only one of its size specially built for sound and color pictures; it will also be a complete community in itself. Nearly everything needed for the production of films on a large scale will be created within the walls of the studio.

Power, heat and light will all be generated on the premises. Carpentry, plastering and property departments are being arranged so that their output can be fed directly to the numerous stages. Cutting rooms, a foundry, a blacksmith's shop, projection theatres and laboratories will make possible the entire processing of films within the studio premises.

Dressing-room, rest and recreational facilities for over 500 performers have been provided. Access from these housing facilities to the stages has all been placed under cover, a long step ahead in the protection of makeup and costumes.

The buildings alone will cover 28 acres of the total area of 165 acres. The general aspect of Denham differs from that of Hollywood in that the buildings are placed more closely together than in the American film city where they are spread over larger areas.

The entire studio has been so equipped as to make it completely independent of outside weather conditions. Every building is to be air-conditioned.

Within a month the first four stages of the studio will be finished. There are to be seven stages in all, each measuring 250 feet by 130 feet, and all of a basic steel construction utilizing 4,200 tons of steel. 300,000 square feet of quilted rock-wool, made from molten rock, are being used for sound-proofing and fire-proofing. Three daily shifts of 1,100 men are working on the construction of these new Alexander Korda studios.

LONDON STUDIO SNAPSHOTS

Beniamino Gigli, world-famous opera star, has been signed by Alexander Korda to star in a new London Films production, tentatively titled, "Forget-Me-Not." Joan Gardner has the leading feminine role, and the supporting cast includes Hugh Wakefield, Ivan Brandt, Charles Carson, Jeanne Stuart and Craigie Doune. The action of the screen play takes place in various famous opera houses, noted restaurants, and aboard a transatlantic liner. Zoltan Korda is directing, and Hugh Gray is the author of the adaptation and dialogue, with Hans Schneeberger, as chief photographer. (Note: As Mr. Kelly pointed out in his circular letter of January 23, distribution of this picture is limited to specific territories, of which you will be advised later.)

Alexander Korda announces he has signed George Robey, English stage star, to a three-year contract. Robey, who has been a prominent stage comedian for more than 40 years, will be assigned an important role in a forthcoming London Films picture. He will be remembered by film audiences as Sancho Panza in "Don Quixote" and as Ali Baba in "Chu Chin Chow."

Erich Pommer, one of the world's leading film directors, has been engaged by Alexander Korda to produce a number of pictures for London Films, all of which will be released by United Artists. Pommer was for many years director-general for Ufa in Germany, and is directly responsible for such outstanding film achievements as "Metropolis," "The Last Laugh," "Variety," "Congress Dances" and "The Blue Angel." He is also known as the sponsor of a number of the industry's foremost directors, among whom are Fritz Lang, F.W. Murnau, Ludwig Berger and Erik Charrell. Pommer's first film for Korda will probably be "Knight Without Armor," co-starring Robert Donat and Merle Oberon.

The cables from India, via London, bring word that Robert Flaherty is approaching the final scenes of "Elephant Boy," his new film for Alexander Korda. The director has completed the important and difficult "Keddah" sequences, in which a herd of 80 wild elephants were run into a specially built enclosure. Forming a circle of more than seven miles with 1,000 jungle men, 36 mahouts and their domesticated elephants, 200 beaters, 10 forest officials, 5 range officials and 40 guards, the company surrounded the herd. It took eight days of driving to get the herd into the stockade, with the cameras recording the feat. Flaherty sent word that this is the largest elephant capture in the recent history of the Mysore district. "The building of our stockade," he cabled, "required the services of 200 men and 60 bullock carts day and night for 15 days. More than 10,000 pieces of timber and nine tons of rope were used in the building of the stockade, as it had to be made strong enough to withstand anything up to a charging locomotive."

LONDON STUDIO SNAPSHOTS

As soon as he completes his current directorial assignment, Zoltan Korda, with a complete production unit, will leave London for Arabia to start filming "Revolt in the Desert," based on the life and adventures of the late Colonel Lawrence of Arabia. It is estimated that the picture will take several months to complete. Zoltan Korda will be accompanied by Colonel Stirling, who was Lawrence's closest associate during the latter part of the great soldier's campaign. Described in Lawrence's book as "Stirling - the tactful and wise," he will act in an advisory capacity on the production.

With Alexander Korda's production of the H.G. Wells story, "Things to Come," in its final stages of cutting and editing, the cost of the picture is revealed as in excess of \$1,200,000. It represents one of the highest budgets for a film production made outside of Hollywood. The principal item in the cost was the construction and the subsequent destruction of a whole city, followed by a complete rebuilding on a vastly imaginative scale. A greater number of players was used in "Things to Come" than in any other production made in England. Designs of costumes and settings enlisted the aid of some of Europe's foremost artists. The picture is scheduled to have its world premiere at the Leicester Square Theatre, London, about February 18.

The London Films lineup at present includes 11 pictures, either completed, or in production, or scheduled for production. All will be released through United Artists during 1936, on this season's program or next. They are: The Ghost Goes West - Things to Come - The Man Who Could Work Miracles - Moscow Nights - all of which are finished. In production are: Cyrano - Conquest of the Air - Elephant Boy - Forget-Me-Not - Revolt in the Desert. The two films scheduled for filming are Knight Without Armor, co-starring Robert Donat and Merle Oberon, and I, Claudius, with Charles Laughton.

Romola Nijinsky has sailed for England for conferences with Alexander Korda on the forthcoming London Films production "Nijinsky," based on the life of the famous dancer. Mme. Nijinsky will act in a supervisory capacity on the production which will trace the romance and the development of Nijinsky through his years of almost super-human training to the time when he became one of the foremost figures on the stages of the world.

Mont Westmore, Hollywood's foremost make-up artist, has been added to the permanent staff of London Films. His first assignment under the new association will be the make-up of Charles Laughton as Cyrano in the screen version of Rostand's "Cyrano De Bergerac." In his long career in Hollywood, Westmore has worked with all of the foremost screen stars, among them Norma Shearer, Marlene Dietrich, Mae West, Kay Francis and many others.

NOTABLE CAST FEATURES FIRST SELZNICK

PRODUCTION - "LITTLE LORD FAUNTLEROY"

Forecasting a picture of the scope, beauty and box office appeal of "David Copperfield," David O. Selznick announces that he has completed his first Selznick International production, "Little Lord Fauntleroy," which will be released through United Artists.

One of the outstanding features of the film is the notable cast Selznick has assembled, containing some of the most distinguished artists of the stage and screen in Hollywood, New York and London.

The title role is in the hands of Freddie Bartholomew, who portrays the little lord as a manly little fellow without the traditional curls and frills; Dolores Costello Barrymore returns to the screen after a four years' absence in the leading feminine part of "Dearest"; C. Aubrey Smith is the irascible old Earl; Guy Kibbee portrays "Mr. Hobbs." Henry Stephenson plays the English lawyer, Favisham; Mickey Rooney will be seen as "Dick," the bootblack; and Jackie Searle plays the claimant to the title.

The supporting cast is studded with illustrious names known on both sides of the Atlantic: E.E. Clive, Gilbert Emery, Constance Collier, Joan Standing, Mary McClaren, Helen Flint, Una O'Connor, Walter Kingsford, Lionel Belmore, Daisy Belmore, Jessie Ralph, Ivan Simpson, Eric Alden, Virginia Field, Tempe Pigott, Dave Dunbar, Jack Cameron, Joseph Tozer, May Beatty, William Stack, Barbara Denny, and Prince, the Great Dane who starred in "Call of the Wild."

Hugh Walpole, famous British author, adapted the Frances Hodgson Burnett classic to the screen. The period of the story is that of 1885, and much of the action takes place in London and at a castle fifty miles from the city. The production was under the direction of John Cromwell. Of special interest is the fact that Charles Rosher, chief cameraman, also photographed the Mary Pickford version of "Little Lord Fauntleroy" fifteen years ago. Sophie Wachner, one of Hollywood's foremost stylists, designed the wardrobe for all the feminine players; Sturges Carne, art director, was responsible for the sets; and Max Steiner created and arranged the musical score.

TWO NEW EDITIONS OF "FAUNTLEROY"

BOOK TO MARK RELEASE OF PICTURE

The book publishing firm of Charles Scribner's Sons plan to bring out a new edition of "Little Lord Fauntleroy" in conjunction with the release of the Selznick International production. It is to be illustrated with a frontispiece of Freddie Bartholomew and two additional scenes from the picture. By arrangement with Scribner's, a cheaper edition of the classic story with 30 scenes from the film will be brought out at the same time by another publisher.

SELZNICK SIGNS MERLE OBERON

TO STAR IN "DARK VICTORY"

Merle Oberon has been signed to star in the second film to be made by Selznick International Pictures. The script which will serve as a vehicle for Miss Oberon will be a screen adaptation of the successful Broadway play of a season ago, "Dark Victory," which provided Tallulah Bankhead with her most notable role on the stage. It is by George Brewer, Jr., and Bertram Bloch, and presents the drama of a gay young socialite who is suddenly made to realize that an incurable ailment will allow her to live for only six months longer.

SELZNICK HAILED BY EXHIBITORS AND

CRITICS AS BEST PRODUCER OF 1935

For the second successive year, David O. Selznick has been more prominently represented on the national lists of "ten-best" selections than any other producer. The young producer, who has recently come under the releasing banner of United Artists and will soon be represented by his first film as an independent, "Little Lord Fauntleroy," has maintained the highest standing in the industry.

In Box Office Champions, a survey sponsored by the Motion Picture Herald, Selznick got the lion's share of the honors for the past two years. This survey consists of theatre reports submitted by exhibitors throughout the country. It shows that Selznick pictures have been more successful at the box office than those of any other producer.

In the selections made by 451 film critics participating in Film Daily's 1935 poll, Selznick leads the list with his productions of "David Copperfield" and "Anna Karenina." Last year he was also represented by two pictures, "Viva Villa" and "Dinner at Eight."

The National Board of Review heaped further honors on Selznick when it chose "David Copperfield" as the most popular and entertaining picture of 1935, and included "Anna Karenina" among the first ten best pictures.

To cap the climax, the youthful head of Selznick International Pictures has just received from the Italian government the coveted Mussolini cup awarded him by the International Motion Picture Exposition for his production of "Anna Karenina", which was considered the best motion picture produced in any country in 1935.

"STRIKE ME PINK" WARMS BOX OFFICES WITH
NEW RECORDS DESPITE RECORD COLD WEATHER

Raging blizzards, that locked all the eastern section of the United States in the severest cold spell of the last ten years, were powerless to keep Eddie Cantor in "Strike Me Pink" (formerly titled "Shoot the Chutes") from smashing box office records at its first-run engagements in key-city theatres. The picture opened at the Radio City Music Hall in New York on January 16, and in spite of terrific weather handicaps, did such swell business that it was held over for a second week!

The following headlines taken from Variety's issue of Jan. 29 synopsis in picturesque language how this new Goldwyn production fared in theatres outside New York: CANTOR'S \$20,000 DESPITE 10 BELOW ST. LOUIS - CLEVELAND'S STANDOUT "PINK" \$24,000 - 17 BELOW IN CHICAGO BUT "PINK" STEPS UP TO \$20,000 - "PINK" AT \$20,000 BALTIMORE'S LEADER - ZERO IN KANSAS CITY BUT "PINK" BIG \$17,500 - WEATHER HURTS EVERYBODY BUT "PINK" \$13,000 IN PITTSBURGH - "PINK" STRIKES FOR \$19,000 NEW PROVIDENCE RECORD - CANTOR \$16,000 IN ICEBERG CINCINNATI.

In substantiation of the above, the Home Office received enthusiastic wires from many of the theatres direct. Here are two typical samples: The manager of the State Theatre, Miami, Florida, telegraphed: STRIKE ME PINK OPENED THURSDAY AND BROKE ALL RECORDS OF SIX YEARS STANDING. Boston reported: PICTURE STANDING THEM OUT AT ORPHEUM THEATRE SINCE ONE O'CLOCK AND PACKING THEM IN AT THE STATE THEATRE DESPITE NEAR ZERO WEATHER HERE.

Trade press and newspaper critics helped the picture ward off the big bad blizzard with their box office-warming praise. Variety hailed it as "Another money picture for Cantor." The Hollywood Reporter reported that "It's Cantor in his best picture." Film Daily went on record that "Strike Me Pink is sure-fire entertainment and box office." All the newspaper reviews were in the same happy vein.

"Strike Me Pink" is easily the most ambitious of Cantor's screen vehicles since he first came under the Goldwyn sponsorship six years ago. It cost close to \$1,500,000. The cast is one of the largest ever used in a Goldwyn film, involving the principals, more than 1,000 bit players and extras, a singing chorus, a dancing ensemble, and a contingent of newly-selected Goldwyn Girls.

The picture marks a radical departure from the previous Cantor productions because for almost the first time in his screen career, the pop-eyed comedian plays a real understandable character part - that of a timid little tailor in a small college town, who through a combination of circumstances, is catapulted into the unenviable job of operator of an amusement park, where he comes into conflict with local racketeers. The film, in fact, derives its title from his screen role, Eddie Pink. The background of the story is the inspiration for the thrill finish - a breathtaking chase on a scenic railway, the results of which are truly amazing, from the standpoint of rapid-fire, exciting action interspersed with uproarious laughs.

"Strike Me Pink" will strike every exhibitor as a box office bonanza!

GOLDWYN FILM FLASHES

Samuel Goldwyn has decided not to make "Navy Born."

William W. Hawkins has been appointed eastern story representative for Samuel Goldwyn. He succeeds William J. Fadiman, resigned.

Lillian Hellman, now one of America's foremost playwrights, who adapted "The Dark Angel" and "These Three," has been signed to a three-year contract by Samuel Goldwyn. The terms of the agreement call for two original screen stories per year. Miss Hellman's contract with Goldwyn is exclusive, and the producer's permission is required for her writing services to any other studio.

Francis X. Shields, ranking tennis star, has been signed to a seven-year contract by Samuel Goldwyn. In adding Shields to his roster of players, Goldwyn sees a parallel with his discovery of Gary Cooper eight years ago. Like the tennis star, Cooper had no acting experience. But the producer saw great potentialities that were borne out by the player's subsequent success. Goldwyn is confident that his experience with Cooper will be repeated in Shields.

For the first time in his career as a producer, Samuel Goldwyn has signed a long-term contract with a director. Howard Hawks, who made "Barbary Coast," was given a two-year ticket. While Goldwyn has frequently made long-term agreements with actors and writers, it has until now been his custom to engage directors on a single picture basis.

"These Three" is the title selected by Samuel Goldwyn for his production of Lillian Hellman's screen play, in which Merle Oberon, Miriam Hopkins and Joel McCrea have the leading roles. Others in the cast are Alice Brady, Bonita Granville, Alma Kruger, Catharine Calhoun Doucet and Carmencita Johnson. The picture, under the direction of William Wyler, will introduce an innovation in motion picture photography. Gregg Toland, chief cameraman, has put into use the new type of Mitchell equipment which reduces the bulk and the weight of sight-and-sound machinery to one-third, eliminates the use of the "blimp" and glass front, offers perfectly quiet operation, and presents a depth of focus as nearly three-dimensional as is possible in single-plane photography.

Eddie Cantor's "Shoot the Chutes" has been retitled "Strike Me Pink."

GOLDWYN'S NEW SCHEDULE INCLUDES

SEVEN FILMS COSTING \$10,000,000

Having completed his present season's program of five pictures - "The Dark Angel," "Barbary Coast," "Splendor," "Strike Me Pink" and "These Three" - Samuel Goldwyn announces he will launch the most ambitious schedule of productions in his career as a producer during the season of 1936-37.

The new lineup will start with "Dodsworth," the film adaptation of the Sinclair Lewis novel and play by Sidney Howard. The screen rights to "Dodsworth" were purchased by Goldwyn for what is reputedly the highest sum ever paid for film material, \$160,000. The producer has budgeted the production at one million dollars.

Edna Ferber's successful novel, "Come and Get It," is the second production on the Goldwyn schedule. Edward Arnold has been signed to portray the leading masculine role, that of Barney Glasgow, the lumberjack who rises to the top of a timber dynasty in the American northwest. Virginia Bruce will be seen in the leading feminine role, and Francis X. Shields, ranking tennis star, will make his film debut in this picture in an important role. The production will be directed by Howard Hawks.

"Hurricane," by Charles Nordhoff and James Norman Hall, authors of "Mutiny on the Bounty", is the third film, and will be made against the actual backgrounds in the South Seas. The story ran serially in the Saturday Evening Post a few weeks ago, and will appear in book form in the spring. Goldwyn plans to equip a ship for the expedition to the South Seas, installing a laboratory and projection room, so that many of the troubles of a location trip may be avoided.

This will be followed by Miriam Hopkins' starring vehicle, "The Princess and the Pauper," an original story by Lynn Root and Franklin Fenton, which will be adapted to the screen by Sam and Bella Spewack, authors of the current Broadway stage success, "Boy Meets Girl." It is a light romantic comedy, and will mark a departure for Miss Hopkins from the dramatic roles she has played in the past two years.

Eddie Cantor's annual contribution to the Goldwyn lineup will be "Pony Boy," a new story by Harry Selby. The wide-eyed comedian will again have Parkyakarkas as his chief comic support.

The second Miriam Hopkins picture will be "Perfectly Good Women" by Rachel Crothers, in which Billie Burke and David Niven will have important roles.

The final picture which Goldwyn will make on a spectacular scale is "Hell and Texas," written by Edward Chodorov and Jane Murfin. This dramatizes the struggles surrounding the formation of the Texan Republic, and the assembling of land to form a separate nation on the North American continent, one of the most poignant episodes in American history.

The estimated budget for these seven productions is ten million dollars, probably the highest figure established by a Hollywood producer for a similar number of pictures.

IMPULSE FROM ULTRA-VIOLET RAY STARTS

CAMERAS FILMING "ONE RAINY AFTERNOON"

For the first time in the history of the cinema, the ultra-violet ray which makes photography possible, was harnessed and used when Mary Pickford utilized a sunbeam to start the cameras grinding on "One Rainy Afternoon." In honor of Pickford-Lasky's beginning its first production, Samuel Goldwyn and David O. Selznick, fellow producers for United Artists, attended the event.

By reason of its activities in researching solar phenomena, cooperation was sought from the Mount Wilson Solar Observatory in California, through Dr. Edison Pettit of the Observatory staff; and he acted as adviser on the demonstration. The delicate scientific equipment necessary for the feat was supplied by Electrical Research Products of Hollywood.

It was accomplished when Miss Pickford directed an ultra-violet ray from the sun, just as it crossed the meridian at high noon, through a photo-electric cell to the camera-motors, thus supplying the impulse to set them off. The initial shot photographed in this unique manner was a romantic closeup of Francis Lederer, star of the picture, with the Countess de Maigret, one of the principals in the supporting cast.

"One Rainy Afternoon" derives its title from a song that Lederer will sing, lyrics of which were written by Morrie Ryskind, with music by Ralph Irwin. The picture under the direction of Rowland V. Lee, was adapted from a French comedy-romance by Stephen Morehouse Avery. Louis Van Den Ecker, who has served the French government in the military and diplomatic service, is the technical adviser on the film.

Ida Lupino plays the leading feminine role opposite Lederer, and the others in the cast, besides Countess de Maigret, are Edward Everett Horton, Roland Young, Hugh Herbert, Joseph Cawthorn, Donald Meek, Georgia Caine, Eric Rhodes, Paul Irving, Harry Myers and Sydney Jarvis.

MUSEUM GETS EARLY PICKFORD FILMS

Mary Pickford's first screen efforts are now perpetuated in the archives of the Modern Museum of Art Film Library by ten of her earliest pictures, the largest number selected from any single star or producer. They include: Her First Biscuits - The Violin Maker of Cremona - The New York Hat - The Lonely Villa - Kentucky Feud - Mender of the Nets - Pueblo Legend - Friends - Willful Peggy - Lena and the Geese.

In presenting these productions Miss Pickford said: "As one of the pioneers of the industry, let me say again how much I appreciate the efforts of the Film Library. I am one of its staunch supporters and believe the preservation of significant and outstanding films to be of great historic and educational value. I am only surprised that this important work was not undertaken long ago by the industry itself."

RELIANCE TO START FILMING

"THE LAST OF THE MOHICANS"

Edward Small, production chief of Reliance, announces that "The Last of the Mohicans" will go into production within four weeks. The screen play of the famous James Fenimore Cooper story has already been completed by Philip Dunne and Ralph Block. The announcements of the director and the stars who will play the leading roles will be made soon.

"The Last of the Mohicans", to be released by United Artists, will not only be Reliance's most ambitious production of the season but also one of Hollywood's major offerings. It will be produced on a scale as lavish as that of "The Count of Monte Cristo," last season's Reliance hit.

TILLY LOSCH, WORLD-FAMOUS DANCER,

TO STAR IN NEW SELZNICK PICTURE

Tilly Losch, one of the world's foremost dancers, has been signed by David O. Selznick, production chief of Selznick International Pictures, for a starring role in a new film to be produced by that organization. The production will be based on an original story by Louis Golding, noted English novelist who has just arrived in Hollywood to begin work on the script. No title has as yet been selected. Miss Losch will play a dramatic role in the picture, with a sequence in which she will be seen as a dancer. The star has appeared on the recital stage in many countries and has achieved a position of importance on both the London and New York musical stages.

EDDIE CANTOR RECALLS INITIAL

MEETING WITH KING OF ENGLAND

Eddie Cantor, in a reminiscent mood the other day, recalled his first meeting with King Edward VIII of England.

"It was while I was playing in a show on Broadway for Florenz Ziegfeld about a dozen years ago," Eddie said. "One evening Rodman Wanamaker (owner of a large New York department store) dropped into my dressing room and invited me to a party at his home after the performance to meet the Prince of Wales. Here was a thrill - a stage comedian and England's royalty munching caviar together. I had no time to notify my wife, Ida - and when I finally got home it was dawn." "Where have you been all night?" Ida inquired unsympathetically. "I was with the Prince of Wales." "Oh, get into bed," she muttered angrily. "I suppose tomorrow you'll come home at six in the morning and say you were out all night with President Coolidge."

NEW DISNEY FILMS REACH

NEW HEIGHTS OF HILARITY

Judging by the new Disney cartoons, recently released, Walt Disney's New Year resolution must have been to reach new heights of hilarity with his 1936 productions. In New York, for example, competition between the first-run houses, Rivoli and Music Hall, is so keen, that when there aren't two new Disney subjects available, both houses are glad to play the same one day and date. This happened twice in the past few weeks, with "Three Orphan Kittens" and "Cock O' the Walk" benefitting by the dual Broadway premiere.

"Three Orphan Kittens" traces in typical Silly Symphony fashion the adventures of three young and intrepid felines who come out of the storm to face unknown dangers in a warm and welcoming house, with the chief menace being people's feet rather than their faces. "Cock O' the Walk" is one of the most elaborate Silly Symphonies the Disney studios have turned out in recent months. It has all the adult appeal of a spectacular musical comedy feature plus the simplicity that readily makes it understandable to children. It introduces a new group of characters (most of them of the barnyard variety) and an even newer combination of sports and dance routines.

Another Silly Symphony that received a terrific public reception is "Broken Toys" released during the Christmas season. While it is in the spirit of the holidays, it is not an exclusively Yuletide subject. In the development of its plot, revolving around a bunch of toys, there is no sign of a Santa Claus or a Christmas tree, and hence, it is suitable for year-round distribution.

Among the new Sillies looming on the horizon is one that introduces a new star in the Disney firmament, and he looms colossal. His name is Elmer Elephant, with a heart as soft as his hide is tough, and a personality that fills a room the minute he enters it. Disney considers his new find of such magnitude that he is naming the Silly after him. Watch for "Elmer Elephant."

In the department of Mickey Mouse subjects, Disney has just completed "Mickey's Polo Team," which should be one of the sensational films of the year. Remember "Mickey's Gala Premiere" which featured a bunch of Hollywood celebrities? Well, this new one has more stars than there are in heaven! "Mickey's Polo Team" presents two teams, one represented by Mickey, Donald Duck, the Big Bad Wolf and the Goof; the other headed by Charlie Chaplin, Harpo Marx, Laurel and Hardy; with Jack Holt as referee. And in the grandstand you'll spy Mae West, Shirley Temple, W.C. Fields, Edna Mae Oliver and a host of others, including all the popular Disney characters - the Three Little Pigs, the Grasshopper, Max Hare, etc. You will be interested to learn that in the United States, wherever possible, "Mickey's Polo Team" will play on the same program with "Modern Times," which is as perfect an all-laugh show as exhibitors and the public could wish for.

"Orphans' Picnic" is the title and theme of a new Mickey now in production. Advance reports tab it as a sort of preview of Spring, involving Mickey, Donald Duck and a bunch of youngsters who refuse to be impressed by Donald's theoretical toughness.

WALT DISNEY RECEIVES
FRENCH LEGION OF HONOR

Walt Disney, creator of the Mickey Mouse and Silly Symphony productions, was honored by the French Government which made him a Chevalier of the Legion of Honor. The ribbon was bestowed by J.J. Viala, French consul in Los Angeles, at a special ceremony held in the Disney Studios, Hollywood, on Jan. 19. Disney was inducted into the Legion, formed by Napoleon in 1802, for his contributions to the world of art and entertainment since Mickey Mouse was born a little over seven years ago.

SOVIET CRITICS LAUD MICKEY MOUSE
CALL HIS ANTICS "SOCIAL SATIRE"

The first public showing in Moscow of Walt Disney's Mickey Mouse and Silly Symphony films took the populace by storm, according to reports received at the Home Office of United Artists.

Program, which consisted of Mickey Mouse in "The Band Concert," and two Silly Symphony films, "Three Little Pigs" and "Peculiar Penguins," attracted packed audiences who evidenced their appreciation of the animated cartoons with cheers and applause. Outside the theatre, the police had their hands full keeping the crowds in order. All day long thousands of Moscow movie fans waited patiently in line to buy tickets for the Disney show.

The Soviet critics, while paying tribute to the entertainment value of the films and hailing Disney as a genius, also undertook to "interpret" the subjects. Mickey Mouse, they insisted, is a capitalist in disguise and his antics are a social satire. According to one local reviewer; "Disney is really showing us the people of the capitalist world under the masks of pigs, mice and penguins."

Replying to this charge, Disney said: "In the production of our pictures we aim only for clean wholesome entertainment that will appeal to the one reaction common to all people - namely, an appreciation of clean humor and interesting or funny situations."

NATIONAL BOARD OF REVIEW SELECTS
"COCK ROBIN" AS ONE OF 10 BEST

For the first time in the history of "ten bests" a short subject was selected by the National Board of Review as one of the best productions of the passing year. The short film thus honored along with the biggest of the American productions is Walt Disney's "Who Killed Cock Robin?" It is significant that no qualification was made by the National Board of Review in awarding the honor to this Silly Symphony production. It was simply rated along with the year's outstanding features.

MICKEY MOUSE FIRST MOVIE STAR FLASHED

OVER TELEGRAPHIC TRANSMISSION SERVICE

The new Western Union facilities for facsimile transmission of telegrams from Buffalo to New York were utilized recently to transmit birthday greetings to Walt Disney, creator of Mickey Mouse and the Silly Symphonies. The wire was sent by Bill Depperman, Western Union representative, to the office of United Artists, releasing agency for all Walt Disney productions. It contained a birthday message and five drawings of Mickey Mouse in characteristic poses. Western Union claims it is the first time that a movie star has had his likeness transmitted over the facsimile circuit.

FIRST ALL-DISNEY TECHNICOLOR

SHOW BIG HIT IN PUERTO RICO

Setting a precedent for show business everywhere, Ramos Cobian, managing director of United Theatres, Puerto Rico, presented the world premiere of an all-Disney, all-Technicolor unit show on November 25, 26 and 27 at the Paramount Theatre, San Juan. Arrangements for this gala presentation, which scored a box office bullseye, were made by Mr. Cobian with Arthur W. Kelly, vice-president of United Artists in charge of sales. A complete publicity, advertising and exploitation campaign was prepared by U.A.'s foreign publicity department at the Home Office.

Special newspaper ads in Spanish sold the show to the public as "El Gran Desfile de Walt Disney" (Walt Disney's Big Parade) and credited Mr. Cobian with being the first showman anywhere in the world to bring an entire group of eight first-run Mickey Mouse and Silly Symphony subjects in Technicolor to the screen in one show. Each subject in the all-Disney show was billed numerically in the order of its appearance on the screen: 1. "The Band Concert" 2. "Who Killed Cock Robin?" 3. "Mickey's Fire Brigade" 4. "The Cookie Carnival" 5. "The Robber Kitten" 6. "Mickey's Garden" 7. "The Golden Touch" 8. "Water Babies."

Local arrangements for the advertising and publicity campaign, in which a congratulatory cablegram sent by Walt Disney to Mr. Cobian figured prominently, were made by J.S. Barkey, U.A. manager in Puerto Rico, who tied up with El Imparcial, which ran full page spreads for seven solid days.

ART-FUL MICKEY!

From Rembrandt to Mickey Mouse is a long jump in the world of art, but Chicago's Art Institute has made it. A likeness of the famous Disney character won a place in the institute's annual show by artists of Chicago and vicinity.

BRITISH PUBLISHER TO ISSUE

MICKEY MOUSE HUMOR WEEKLY

Spurred by the success achieved by the Mickey Mouse Magazine in the United States, Odhams Press, one of the big publishing enterprises in Great Britain, is preparing to follow suit. Early in February it will begin publication of a Mickey Mouse Weekly, which will be something novel in humorous magazines. Paper will be printed throughout in rich photogravure - four pages of it in full color - and, in addition to the antics of Mickey, Minnie, Donald Duck, the Three Little Pigs and other famous Disney characters, will have many added features designed to appeal to adults as well as children. As in America, this new Mickey magazine is licensed by the Walt Disney Enterprises, of which George Kamen is the general manager in England.

MICKEY MOUSE SUBJECT OF LECTURE

GIVEN BY LONDON PUBLICITY CHIEF

Walt Disney's birthday eve was fittingly celebrated in London when Mickey Mouse and his playmates served as the subject of a lecture attended by a large audience of society notables, public officials, newspaper writers and others at the Grosvenor House. Francis Meynell, United Artists publicity chief in England, spoke on the topic -- "The Making of a Walt Disney Cartoon." Following Meynell's talk, a group of five Mickey Mouse and Silly Symphony films was screened. Proceeds of the lecture went to the Walter Hines Page Traveling Scholarships for Teachers -- a beneficence of the English-Speaking Union in honor of the late diplomat who was U.A. ambassador to England during the world war.

BISHOP OF CROYDON PROVES POINT

WITH DISNEY'S "GOLDEN TOUCH"

It is not exactly in the tradition of religious history to use a motion picture production as the text for a sermon. It is even less in the tradition to illustrate a sermon by the actual showing of a film. But the precedent has been created, and by no less a figure than the Bishop of Croydon in England. At the British Legion Festival of Remembrance, held at the Davis Theatre in Croydon, the Bishop had screened the Walt Disney Silly Symphony, "The Golden Touch." Basing his sermon on the message contained in that picture he conveyed to his following the real meaning of wealth. Combining thoughts of the spirit with the terseness of motion picture criticism, the Bishop of Croydon stated simply that "The Golden Touch" was "full of truth."

PURELY PERSONAL

Mary Pickford - the screen's First Lady - has been awarded a place on the Board of Governors of the Tail Waggers Foundation of America, an organization of dog-lovers. Other notables on the board include Walt Disney, Leslie Howard, Jack Dempsey and Rupert Hughes.

Charles Laughton is the most popular screen actor in England, according to the results of a poll recently conducted by the British press. He got nearly twice as many votes as were garnered by the runner-up, George Arliss.

H.G. Wells had the largest press interview of his career when representatives of the entire world press gathered at the New York offices of United Artists to meet the famous author, when he arrived from London en route to Hollywood to be the guest of Charlie Chaplin. Wells spent several weeks on the West Coast studying American production methods, before he returned to England.

Sir Connop Guthrie on the board of directors of London Films as well as a member of the executive committee of United Artists was granted a baronetcy in the New Year Honors by the late King George V of England. The award was for political and public services.

Raymond Massey, star of Alexander Korda's production of H.G. Wells's "Things to Come" has arrived in New York, and is currently appearing in a Broadway play, "Ethan Frome."

Charles Laughton has obtained a Renoir masterpiece, "The Judgment of Paris," for a reported price of \$100,000. The painting, which is now in the London home of the screen star, was purchased in the United States from the Bignou Gallery.

Erich Pommer, noted European director and producer, who recently joined forces with Alexander Korda, has arrived in the United States for conferences with U.A. executives and producers regarding the pictures he will make for United Artists distribution.

Rene Clair, accompanied by his wife, sailed for London January 25, to confer with Alexander Korda on his next production. In February, he will attend the Paris premiere of "The Ghost Goes West," and then go to his villa in the south of France to spend the rest of the winter completing the script for his new film.

SHOWMANSHIP ROUND THE WORLD

Bombay - Mickey Mouse's birthday took two days to run off in this city where the population recently has become super-Mickey conscious, due to the extensive publicity and exploitation efforts of United Artists manager H.A. O'Connor and his publicity ace, Phyllis M. Makrodt. Festivities began on Mickey's anniversary, Saturday, September 28, with a special all-Disney program at the Regal Theatre, consisting of "The Big Bad Wolf," "The Flying Mouse," "The Goddess of Spring," "The Band Concert," "The Wise Little Hen," "Giantland," "Camping Out," "Gala Premiere," "Orphans' Benefit" and "Playful Pluto." Thousands of leaflets were distributed in the streets and all the local papers gave plenty of free space to the birthday party. A birthday cake with seven candles was exhibited in the lobby. The attendants were dressed as Disney characters. Invitation cards were presented to the first twenty youngsters who arrived at the show entitling them to appear at the next day's party. Mickey and Minnie Mouse toys, cakes and sweets were distributed to the young patrons. Two windows in the Whiteaway Laidlaw & Co. store presented displays of Mickey Mouse merchandise for a full week ahead of the show, and the entrance to the establishment was decorated with cutout figures of Mickey and Minnie Mouse. Leaflets were distributed in the store and a cooperative ad was inserted in the local papers. Employes with gay posters paraded the streets and colored leaflets were thrown into parked cars. Mickey Mouse flags were displayed by all the hotels, restaurants and cafes. At the dances at the Taj Mahal Hotel and the Cornaglias Hotel orchestras featured music from the Disney productions, displayed posters plugging the show and gave away Mickey Mouse masks to all the dancers. The special parties at the Regal were held on Saturday and Sunday only, but the all-Disney program was carried throughout the week as a matinee feature.

Hague - Radio tieups are particularly difficult to effect in Europe because all broadcasting is controlled by the individual governments, consequently the special broadcast arranged by our distributor in Holland, Loet C. Barnstijn, to plug "The Scarlet Pimpernel" deserves honorable mention.

Kobe - This city recently installed 300 bus stop signs which are illuminated at night. Mr. Yodogawa, U.A.'s enterprising publicity man in Osaka, Japan, (who also handles the Kobe territory) promptly arranged with the bus company to utilize the signs for film exploitation on a no-cost basis. In our next issue we will publish one of these sign ads. Congratulations, Mr. Yodogawa!

London - United Artists exploitation department has arranged two interesting tieups with well-known products to coincide with the general release of "The Dark Angel" and "Barbary Coast" throughout the country. In conjunction with Messrs. Godfrey Phillips and Company, manufacturers of the famous B.D.V. tobacco, exhibitors all over the

SHOWMANSHIP ROUND THE WORLD

country who have booked "The Dark Angel" will be supplied with posters showing Fredric March smoking a pipe and the name of the film prominently displayed. These, together with stills from the production will form the basis for tieups with local tobacconists whereby window displays will be arranged prior to and during the local runs of the film. The feminine angle will be plugged concurrently with the release of "Barbary Coast" through a tieup with the makers of Tangee Lipstick. The manufacturers have organized a large-scale advertising campaign in the "fan" magazines and other periodicals. Tieups with local hair-dressers, chemists and beauty salons will be effected through cutouts and special displays.

Mexico City - Personal note to Sam Seidelman, manager, and Raul Alegrett, editor of "Novedades Cinegraficas"; Gentlemen: Judging by the laudatory comments I have received from the other Spanish offices, the pressbook supplements which you recently added to your admirable publication fill a real need in the field. And the magazine itself, is better than ever!

Singapore - Mickey Mouse was the maitre de hotel and star performer at the Movie Ball staged here recently for the Silver Jubilee Fund, a charity benefit inspired by the 25th anniversary of the coronation of King George and Queen Mary. The ball took place at the Raffles Hotel here during the week of the worldwide celebration of Mickey Mouse's seventh birthday -- making it a dual anniversary celebration. Paul T. Lee, United Artists manager for Straits Settlements, organized Mickey's participation in the events which got dozens of columns of space in the local press and had the city agog with interest before and during the ball. Tying up with a local baker, Lee promoted a special Mickey Mouse birthday cake which was exhibited in the bake shop and later at the ball where it was auctioned for \$100. The purchaser donated it to the Orphan's Home of the Children's Aid Society. On the day of the ball, a special Mickey Mouse Club matinee was arranged with the cooperation of the management of the Capitol Theatre. Children were asked to bring toys, canned milk and other provisions for the poor. Two thousand youngsters attended and two truck loads of gifts were turned over to the Salvation Army. The lobby, ballroom and stage of the Raffles Hotel were dominated by handsomely colored cutout figures of Mickey, who remained the center of attraction throughout the charity ball.

Warsaw - If a prize were put up for the most exploitation-conscious city in Europe, the Mayor of Warsaw, Poland, would probably be the first to claim it. All due to the unceasing showmanship efforts of our local distributor, Mr. Fleminger, and his energetic aide, Miss J. Rotwandowna. For the past few months they have been stimulating every exhibitor's blood pressure with their ingenious advance campaign on the Chaplin film. A life-size figure of Chaplin in characteristic

SHOWMANSHIP ROUND THE WORLD

costume stands outside the office, with an arrow pointing to a shelf filled with bags of supposed to be gold and silver, with the inscription "This way to big money." When the picture arrives, Mr. Fleminger is all set to shoot the works. He is going to hire the huge Warsaw circus arena and stage a contest for the best Chaplin imitators, the winners to be used for street ballyhoo. And speaking of street stunts, we are looking forward to their photographs of the six St. Bernard dogs pulling a sled through the streets to advertise "Call of the Wild." And what a campaign they put on to put over their all-Disney shows on Mickey's and Walt Disney's birthdays! Yes sir, it certainly looks as if the Mayor of Warsaw has a mighty good claim to that theoretical prize!

CECIL MARKS WINS H.O. STAFF

WHILE SON WINS SCHOLARSHIP

Cecil Marks, general manager in Australia, whose visit to New York we anticipated in our last issue, proved to be one of the pleasantest overseas visitors the Home Office has ever had the pleasure of entertaining.

The day he arrived the Aussie chief was guest of honor at a luncheon given by Mr. Kelly at the Waldorf-Astoria Hotel, which was attended by Home Office executives and department heads.

His good humor, boundless energy and encyclopedic knowledge of all phases of motion picture salesmanship and showmanship made a big hit with the entire U.A. staff - so much so that a spontaneous organization has sprung up here known as the M.A.S. (Marks Admiration Society) the members of which speak of "Smiling Cecil" with affectionate regard.

That Cecil entertains the same cordial sentiments for all of us is evidenced by the sincere radiogram and friendly letter that we have received from him since he left New York. Incidentally, their journey home was made doubly pleasant for Mr. and Mrs. Marks by the receipt of the thrilling news that their son, Joe, had won the Major Scholarship, which entitles him to five years tuition at Scots College, the leading college in Sydney. We heartily congratulate the proud father and mother - but after all, we are not surprised. Remember the ancient maxim, Cecil? "Like father, like son!"

WORLD-WIDE EXPLOITATION



THEATRE FRONT DRESS-UP IN CHINA



PRESENTATION OF MEDAL IN BRAZIL



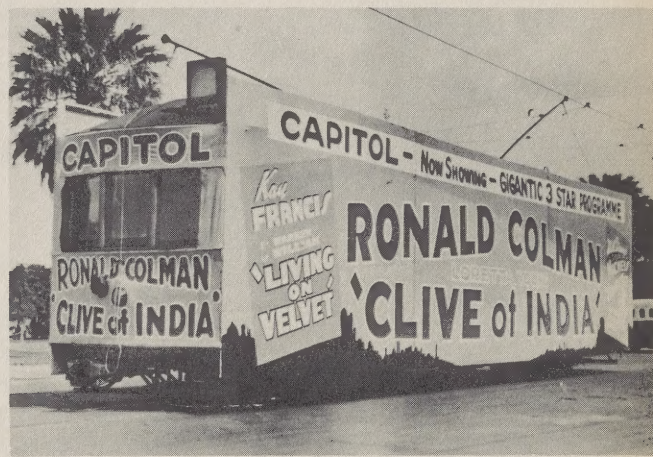
MICKEY IN NEW ZEALAND



MAMMOTH CUTOUT IN JAVA



SNAPPY MARQUEE IN NEW ZEALAND



STREET CAR BALLYHOO IN AUSTRALIA

CHINA - THE PUBLIC WAS REACHED, 100 PERCENT, WITH THIS BI-LINGUAL LOBBY DISPLAY ON "THE MIGHTY BARNUM" AT THE KINGS THEATER, SHANGHAI. BRAZIL - ENRIQUE BAEZ, OUR GENERAL MANAGER IN BRAZIL, (THIRD FROM RIGHT) ACCEPTS THE MEDAL IN BEHALF OF LONDON FILMS AWARDED BY THE CINE MAGAZINE, BRAZILIAN TRADE PAPER, TO "THE PRIVATE LIFE OF HENRY VIII," AS THE BEST PICTURE SHOWN THERE IN 1934. ON THE EXTREME RIGHT IS WALTER GOULD, DIVISION MANAGER FOR LATIN AMERICA. NEW ZEALAND - A WINDOW DISPLAY TYPICAL OF THE MANY DEDICATED TO MICKEY MOUSE

MARKING THE RELEASE OF HIS FIRST COLOR FILM, "THE BAND CONCERT," AT THE AVON THEATER IN CHRISTCHURCH. JAVA - UNIQUE BILLBOARD SET UP IN DECA PARK, BATAVIA, TO PLUG THE ARLISS FILM, "CARDINAL RICHELIEU." NEW ZEALAND - FRONT OF HOUSE DISPLAY SHOWS EFFECTIVE METHOD OF PLUGGING "KID MILLIONS" AT THE REGENT THEATER, DUNEDIN, NEW ZEALAND. AUSTRALIA - STREET CAR COMPLETELY DRESSED IN POSTERS FOR THE RUN OF "CLIVE OF INDIA" AT THE CAPITOL THEATER, PERTH, WESTERN AUSTRALIA.

SHOWMANSHIP IN REVIEW



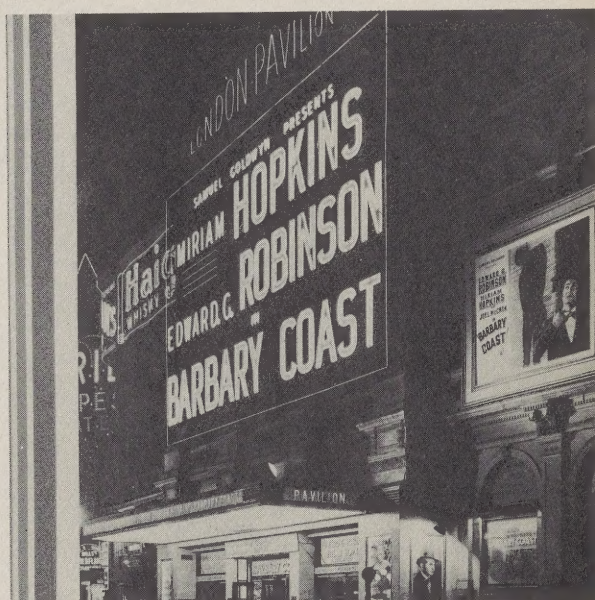
FASHION SHOP DISPLAY IN LONDON



MICKEY'S BIRTHDAY DISPLAY, MADRID



"BARBARY COAST" TIE-UP, LONDON



BRILLIANT FRONT DISPLAY, IN LONDON



ADVANCE LOBBY DISPLAY, MANILA

ABOVE, TOP TO BOTTOM -

FASHION DISPLAY BASED ON HOLLYWOOD DESIGNER'S SKETCHES FOR THE COSTUMES OF "THE DARK ANGEL," PRESENTED IN THE WINDOW OF STAGGS, FAMOUS LONDON SHOP, DURING THE RUN OF THE PICTURE AT LEICESTER SQUARE THEATRE.

AN EFFECTIVE WINDOW DISPLAY PRESENTING HUNDREDS OF PIPES IN THE WOOLWORTH STORE, LONDON, AS A PLUG FOR "BARBARY COAST" AT THE LONDON PAVILION THEATRE.

HIGHLY DECORATIVE ADVANCE LOBBY DISPLAY AT THE IDEAL THEATRE, MANILA, P.I., ADVERTISING "FOLIES BERGERE."



"PIMPERNEL" LOBBY DISPLAY, MADRID

ABOVE, TOP TO BOTTOM -

ATTRACTIVE AND HIGHLY EFFECTIVE FRONT AND LOBBY DISPLAY IN THE ACTUALIDADES THEATRE, MADRID, SPAIN, CELEBRATING MICKEY MOUSE'S SEVENTH BIRTHDAY.

DAZZLING FRONT OF LONDON PAVILION THEATRE DURING THE RUN OF "BARBARY COAST," WITH EFFECTIVELY LIGHTED DRAMATIC POSTER, SEEN ON THE RIGHT.

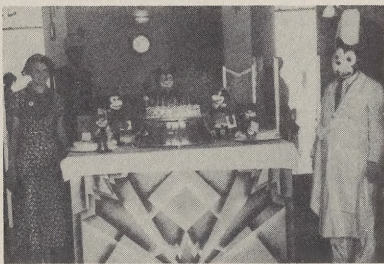
FRONT AND LOBBY DISPLAY OF THE CAPITOL THEATRE, MADRID, SPAIN, DURING THE RUN OF "THE SCARLET PIMPERNEL," SHOWING AN EFFECTIVE APPLICATION OF POSTER TECHNIQUE.

OVERSEAS MERCHANDISING



BRILLIANT THEATRE FRONT IN STOCKHOLM

STOCKHOLM - THE FRONT OF THE ROXY THEATER DURING THE RUN OF "FOLIES BERGERE," WITH BRILLIANT LIGHTING AND ORIGINAL ART CUT-OUTS OF CHEVALIER, DANCING GIRLS AND THE EIFFEL TOWER.



BOMBAY - (LEFT) LOBBY OF THE REGAL THEATER, SHOWING TABLE CONTAINING MICKEY MOUSE BIRTHDAY CAKE, AND TOYS GIVEN TO YOUNG PATRONS DURING THE MICKEY MOUSE SEVENTH BIRTHDAY CELEBRATION. AT THE LEFT OF THE PHOTO IS PHYLLIS MAKRODT, ENERGETIC U. A. PUBLICITY MANAGER. (RIGHT) FRONT OF THE REGAL THEATER DURING THE RUN OF "BREWSTER'S MILLIONS." CUT-OUTS SHOW SCENE FROM PICTURE AND FIGURES OF MICKEY MOUSE, WHO WAS ALSO ON THE BILL.

TWO EFFECTIVE STUNTS STAGED IN BOMBAY



WARSAW - (LEFT) STREET BALLYHOO, WITH MEN IN COSTUME CARRYING SEGMENTED SIGNS OF "BOSAMBO" ("SANDERS OF THE RIVER") DURING THE RUN OF THAT PICTURE AT THE EUROPA. (RIGHT) FRONT OF THE EUROPA THEATER DURING THE RUN OF "FOLIES BERGERE," SHOWING CHEVALIER CUT-OUT IN WHICH STRAW HAT AND MUSICAL BARS WERE CLEVERLY USED AS DISPLAY MOTIFS.

ATTRACTING PUBLIC ATTENTION IN WARSAW



OSAKA - WINDOW DISPLAY MUSIC TIE-UP FOR "FOLIES BERGERE" ARRANGED BY JAMES L. STEWART, U. A. MANAGER, DURING THE LOCAL RUN OF THE CHEVALIER HIT. ENTIRE BACKGROUND DISPLAY CONTAINS PLUG FOR THE PRODUCTION AND LARGE REPRESENTATION OF STAR.

MUSIC SHOP COOPERATION IN OSAKA

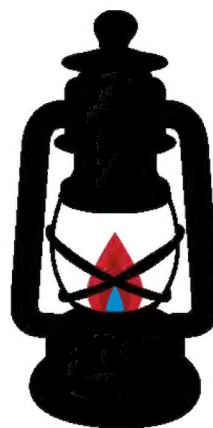
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